VISIT…

DRAVIDA VEDA SAGARAM': VOL. III

Periazhwar Kanda Kannan

Lord Sri Krishna as seen by Pariazhwar –

Selections from Periazhwar Tirumozhi

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About Periazhwar

Periazhwar also known as *Vishnu Chittar* and *Bhatta Natha* was born in *Sri Villi Putthoor*, during the reign of Vallabha Deva of the Pandya Dynasty, whose capital was *Madurai* (or *Koodal*, as it was then known). Periazhwar was the foster father of *Andal* or *Goda Devi*, who composed the famous Tiruppavai & *Nacchiyaar Tirumozhi*.

Periazhwar was content in tending to his garden, offering the flowers daily to *Vata Patra Shaayi* and leading a pious life. Though he was not a scholar, he was ordered by the Lord to go to *Madurai* and expound the Vedas to the assemblage scholars at the *Pandyan* court. On his winning all round acclaim for his exposition he was taken in a procession on elephant back. Then he had a vision of *Narayana* and *Lakshmi,* and blessed the divine couple by singing the twelve verses of *'Pallandu, Pallandu*'.

His composition *Periazhwar Tirumozhi* contains 473 verses extolling the deeds of Lord *Sri Krishna* in his early years. His love and affection for the divine child form one of the exquisite portions of the *Nalayira Divya Prabandham*.

An Overview

The CD begins with invocatory stanzas in praise of V.T. Tirunarayana Iyengar, the mentor of Sri Tirunarayana Trust, saint-philosopher Sri Ramanujacharya and Periazhwar, the saint who composed the verses in this CD. These are followed by select verses from two of Periazhwar's compositions, namely *Tiruppallandu* and *Tirumozhi*. In *Tiruppallandu*, Periazhwar is so charmed by the Lord's vision and concerned that the vision should not erode with time that he prays for the long life of the Lord himself. The selections from *Tirumozhi*, find Periazhwar assuming the role of Yashoda and sharing with us vivid images of Krishna's birth and his physique, and the infant's growth from one stage to another. Thus, you have baby Krishna sleeping to a lullaby, Krishna calling to the moon, crawling, shaking his head from side to side, clapping his hands, taking his first baby steps, feeding at her breast, running to embrace his mother and then climbing on to her back.

Transliteration Scheme:

Short vowel ‘a’ = a; Long vowel ‘a’ = aa
Short vowel ‘i’ = I; Long vowel ‘i’ = ee
Short vowel ‘u’ = u; Long vowel ‘u’ = oo
Short vowel ‘e’ = e; Long vowel ‘e’ = E
Vowel ‘ai’ = ai; Short vowel ‘o’ = o; Long vowel ‘o’ = O
Vowel ‘au’ = au; Soft consonant ‘l’ = l; Hard consonant ‘l’ = L
In Tamil there are two consonants ‘r’. The softer one is shown as ‘r’ and the harder one as ‘R’

Note: Numbers within brackets following the transliterated verses are the verse numbers as in the composition. Thus (2) would mean it is the second verse and (1-2-3) would mean it is the one hundred and twenty third verse or the third verse in the second decad of the first centum. Wherever applicable, the ragam and thalam of the song are given in italics following the verse number. A loose translation of the featured songs is also given to aid an appreciation of the meaning of the verses.

I] Guru Vandanam (1 min, 59 sec)

i. raamaanuja guroh puthram
vaathsalyaadhi guNaarNavam
naaraayaNa gurum vandhE
dhraavidaamnaaya dhEshikam.

I bow to the son of guru Ramanuja, my teacher Narayana, who has such endearing qualities and has mastered the Dravida Veda.
[The Naalaayira Divya Prabandham, the compendium of 4000 verses of all the twelve Azhwars, is known as the Dravida Vedam. The Sanskrit Veda, it is said, teaches personal purification, while the Tamil, or Dravida Veda emphasizes social upliftment even at the cost of personal prestige.]

ii. yo nithyamachyutha padhaambuja yugma rukma
vyaamOhatha thadhitharaaNi thrNaaya mEne
asmadhguroho bhagavathOsya dhayaikasindhOho
raamaaanujasya charaNau sharaNam prabathyE

He, who everlastingly bound himself to the glowing, tender feet of Achyuta, rejecting all but the bliss it promised, I submit myself to him, for he, Ramanuja, the ocean of compassion, will remove my ignorance, mould me in his likeness and reveal himself to me.

II] Periazhwar tanian (Invocation) & Pallandu pallandu, etc. (4 min, 55 sec)

i. minnaar thadamadhiL soozh villiputhoor enRorukaal
sonnaar kazhaR kamalam soodinOm - munnaaL
kizhiyaRuthaan enRuraithOm keezhmaiyiniR sErum
vazhiyaRuthOm nenjamE! vandhu

We bow to the lotus feet of those who utter the name of 'Villiputtur,' surrounded by magnificent, illumined ramparts. It is the land of Periazhwar, who, we say, once caused the prize to fall. Know ye that it is our tendency to embrace the wrong paths that he actually felled.

[The allusion in this and the next verse is to the following incident: the Pandya king Vallabhadeva had instituted a prize for an individual who could convincingly expound on the merits

of the God to whom he was devoted. It was decided that a bag of gold coins would be placed atop a pole and that the person at whose feet the bag fell by itself would be declared the winner. Though many erudite scholars participated in the debate, it was the unlettered Vishnuchittar [Periazhwar] who won.]

ii. paandiyan koNdaada pattarpiraan vandhaan endRu
eeNdiya sangam eduththoodha - vENdiya
vEdhangaLOdhi viraindhu kizhiyaruththaan
paadhangal yaam udaiya patru

He, who, unmoved by the acclaim of the Pandyan king, and the conches heralding his arrival, quickly and calmly cited the relevant portions of the Vedas and won the prize, his feet are our refuge.

iii. pallaaNdu pallaaNdu pallaayiraththaaNdu
pala kOdi nooRaayiram
mallaaNda thiNdhOL maNivaNNaa! un
sEvadi sevvi thirukkaappu

(1) – *Nattai – Kandachapu*

For years and years, for thousands and hundreds of crores of years, O Manivanna with strong shoulders that

vanquished the mighty wrestlers, may your unsullied feet remain glowing and safe from harm.

iv. adiyOmOdum ninnOdum pirivindRi aayiram pallaaNdu
vadivaay nin vala maarbinil vaazhhindRa mangaiyum pallaaNdu
vadivaarchOdhi valathuRaiyum chudaraazhiyum pallaaNdu
padaipOr pukku muzhangum appaanjasanniyamum pallaaNdE (2) – *Nattai – Adi*

May this devotee never be separated from you for thousands and thousands of years. May your comely consort, who resides in your right chest, also live long. May the effulgent, fiery disc that is permanently seen on your right forefinger live long; so also may your conch, Panchajanya, whose sound alerts armies and heralds battles.

III] Vanna Maadangal, etc. (4 min, 29 sec)

i. vanna maadangal soozh thirukkOttiyoor,
kaNNan kEshavan nambi piRandhinil,
eNNai chuNNam edhiredhir thoovida,
kaNNan mutRam kalandhu aLaRayitRE
(1-1-1) – *Mohanam – Adi*

In Tirukkottiyur, which is full of splendorous dwellings, when the beloved Kesavan was born, oh! with the spraying of oil and lime on one another the courtyard of Kannan's household became a mire as it were!

ii. Oduvaar vizhuvaar uhandhaalippaar,
naaduvaar nambiraan engutRaan enbaar,
paaduvaargaLum palpaRai kotta nindRu,
aaduvaargaLum aayitRu aaypaadiyE
(1-1-2) – *Mohanam – Adi*

Aaypaadi (Nandagokula) is filled with those that are running about, and those that are falling over one another, making joyous sounds, as they exclaim, "Where is the little one?" All of Aaypaadi is agog with those who are

singing, those who are playing various musical instruments and those that are dancing!

iii. pENi cheerudai piLLai piRandhinil,
kaaNathaam puguvaar pukku pOdhuvaar
aaNoppaar ivan nErillai kaaN thiru-
vONaththaan ulagaaLum enbaargaLE
(1-1-3) – *Mohanam – Adi*

When an illustrious child of whom so much is expected is born, everyone, naturally, goes to see him. Returning afterwards, they say, "Know ye, no man can stand up to him! Oh, he who is born under the star, Tiruvonam, is set to rule over the world!"

iv. uRiyai mutRaththu urutti nindRaaduvaar,
naRu nEy paal thayir nandRaaga thoovuvaar
seRi menkoondhal avizha thiLaithengum
aRivazhindhanar aaypaadi aayaRE
(1-1-4) – *Kuntalavarali – Adi*

In the courtyard, under the scorching sun, they roll about and play, scatter fragrant ghee, milk and curd in the wind; they dance till their knotted braids come loose and fly - thus the women of Nandagokula went mad with joy!

v. paththu naaLum kadandha iraNdaamnaaL
eththisaiyum sayamaram kOdiththu
maththa maamalai thaangiya maindhanai
uththaanam seythu uhanthanar aayarE
(1-1-8) – *Kuntalavarali – Adi*

Two days after the tenth day, victory pillars were raised on every side, and the child who had held aloft the mountain abode of intoxicated elephants was hoisted into the air by the *gopis*, whose happiness knew no bounds.

IV] Sheedhakkadalul, etc. (10 min, 47 secs)

i. sheedhakkadaluL amudhanna dhEvaki
kOdhai kuzhalaaL yashOdhaikku pOthandha
pEdhai kuzhavi pidiththu chuvaithuNNum

paadha kamalangaL kaaNeerE
pavaLa vaayeer! vandhu kaaNeerE.
(1-2-1) – *Purvikalyani – Adi*

Devaki, who is like the nectar that rose up from the cold ocean, has sent him to the flower bedecked Yashoda. Oh! The innocent child! How he holds and sucks on his toes! Look at his lotus feet! Oh coral-lipped ones, come, come and have a look!

ii. muththum maNiyum vayiramum nanponnum
thaththi padhithu thalai peydhaaRpOl engum-
paththu viralum maNivaNNan paadhangaL
oththittirundhavaa kaaNeerE
oNNudhaleer! vandhu kaaNeerE.
(1-2-2) – *Purvikalyani – Adi*

How like pearls and gems and diamonds embedded in gold are the toes of Manivannan's feet! Come and see how close-set they are! Oh, those of the beautiful foreheads, come, come and see!

iii. vandha madhalai kuzhaathai valiseythu
dhantha kaLiRupOl thaanE viLaiyaadum
nandhan madhalaikku nandRum azhagiya
undhi irundhavaa kaaNeerE
oLiyizhaiyeer! vandhu kaaNeerE.
(1-2-8) – *Purvikalyani – Adi*

Nanda's son is playing with other children, displaying his strength like an elephant whose tusks are just growing. See how perfect is his navel! Oh bright damsels, come, come and see!

iv. adhirum kadal niRa vaNNanai aaychchi-
madhura mulaiyootti vanjiththu vaiththu
padhaRappadaamE pazhandhaampaal aartha
udharam irundhavaa kaaNeerE
oLivaLaiyeer! vandhu kaaNeerE.
(1-2-9) – *Shuddha Dhanyasi – Adi*

The thunderous cloud-hued one has been has been tricked and tied down with an old rope by the *gopi* who nursed him with her sweet breasts. Oh, come and see his bare

stomach. Oh, wearers of bright bangles, come, come and see!

v. perumaa uralil piNippuNdirundhu ang-
irumaa marudham iRutha ippiLLai
kurumaa maNippooN kulaavi thigazhum
thirumaarbirundhavaa kaaNeerE
sEyizhaiyeer! vandhu kaaNeerE.
(1-2-10) – *Shuddha Dhanyasi – Adi*

Despite being fastened to a large grinding stone, this lad uprooted two giant marudha trees. See how the shining gem necklace plays on his chest! Oh, you with adornments aplenty, come, come and see!

vi. maithadankaNNi yashOthai vaLarkkinRa
seyththalai neela niRaththu chiRuppiLLai
neythalai nEmiyum sangum nilaaviya
kaiththalangaL vandhu kaaNeerE
ganankuzhaiyeer! vandhu kaaNeerE
(1-2-12)–*Shuddha Dhanyasi – Adi*

Yashoda, whose wide eyes are anointed with collyrium, is raising him, whose complexion is akin to a bright flower grown on fertile soil. Come, see the hands that bear the sharp toothed discus and the conch. Oh, wearers of gold earrings, come, come and see!

vii. nOkki yashOdhai nuNukiya manjaLaal
naakku vazhithu neeraattum innambikku
vaakkum nayanamum vaayum muRuvalum
mookumirundhavaa kaaNeerE
moykuzhaleer! vandhu kaaNeerE.
(1-2-15) – *Kedaragowla – Adi*

How meticulously Yashoda cleans the tongue of this darling boy with finely powdered turmeric, and bathes him! Come, watch him chattering, see his eyes, his mouth, his smile, his nose. Oh, you with thick braids, come, come and see!

viii. viNkoL amarargaL vEdhanai theera mun-
maNkoL vasudhEvartham mahanaay vandhu
thiNkoL asurarai thEya vaLargindRaan

kaNgaLirundhavaa kaaNeerE
kanavaLaiyeer! vandhu kaaNeerE.
(1-2-16) – *Kedaragowla – Adi*

For eradicating the distress of celestial beings, he has incarnated on Earth as the son of Vasudeva. He will grow up and vanquish the arrogant demons. Just look at his eyes! Oh you with gold bangles, come, come and see!

ix. maNNum malaiyum kadalum ulahEzhum
uNNumthiRandhu makizhndhuNNum piLLaikku
vaNNam ezhilkoL magara kuzhaiyivai
thiNNamirundhavaa kaaNeerE
sEyizhaiyeer! vandhu kaaNeerE.
(1-2-18) – *Kedaragowla – Adi*

He happily swallowed the earth, the mountains, the seas and the seven worlds! Come, admire his complexion, his radiance, the luster of his crocodile-shaped earrings. Oh, wearers of ornaments, come, come and see!

V] Maanikkamgatti etc. (5 min, 06 secs)

i. maaNikkam katti vayiram idaikatti
aaNiponnaal seydha vaNNa chiRu thottil
pENi unakku biraman viduthandhaan
maaNikuRaLanE! thaalElO
vaiyam aLandhaanE! thaalElO
(1-3-1) – *Neelambari – Adi*

This little cradle made of pure gold, with rubies strung together and diamonds in between, this colourful little cradle has been presented to you by Brahma himself! Sleep well my dear Vamana! Sleep well, oh one who measured the earth with your feet!

ii. kaanaar naRunthuzhaay kaiseydha kaNNiyum
vaanaar sezhunsOlai kaRpagaththin vaasikaiyum
thEnaarmalarmEl thirumangai pOthandhaaL
kOnE! azhEl azhEl thaalElO
kudandhai kidandhaanE! thaalElO.
(1-3-7) – *Neelambari – Adi*

A garland strung with fragrant basil from the forests, a crown made of flowers from the lush gardens of heaven, and nectar-filled blossoms has the divine Lady sent you my child! Don't cry, don't cry. Sleep well, sleep well oh lord of Kudandhai (Kumbakonam]!

VI] Thanmuhatthu , etc. – (5 min, 23 secs)

i. than muhaththu chutti thoonga thoonga
thavazhndhupOy
ponmuhak kiNkiNiyaarppa puzhudhiyaLaihinRaan
en mahan gOvindhan kooththinai iLamaamadhee!
nin muham kaNNuLavaahil nee ingE nOkkippO
(1-4-1) *Vachaspathi*

With the *chutti* on his forehead swinging from side to side, with the gold bells decorating him tinkling, my son Govindan is crawling all over the place, raising a cloud of dust. Oh, rising Moon! Won't you come and have a peep at the pranks he gets up to!

ii. en siRukuttan enakkOr innamudhu-empiraan
than siRukkaigaLaal kaattikkaatti azhaikkindRaan

anjana vaNNanOdu aadalaada uRudhiyEl
manjil maRaiyaadhE maamathee! mahizhndhu-Odivaa
(1-4-2) – *Saveri*

My little one is my delight, my ambrosia. He gestures with his tiny hands again and again, calling me. If you too want to play with the dark-hued one, oh Moon, hide not behind a cloud. Just come running here happily.

iii. siRiyanendRu enniLanchingaththai igazhEl kaNdaay
siRumaiyin vaarththaiyai maavaliyinidai sendRukEL
siRumai pizhaikoLLil neeyum un thEvaikkuriyai
kaaN niRaimathee!
nedumaal viraindhu unnai koovuhindRaan.
(1-4-8) – *Begada*

Don't you dare insult my little lion because he is so young! If you want to know about his exploits, go and ask Mahabali. If you still mistake him to be just a child, beware, you'll need his help some day! Hurry up and come, oh full Moon! The Lord who spanned the universe is summoning you!

VII] Kaayamalar niraivaa, etc. (7 min, 49 secs)

i. kaayamalar niRavaa! karu muhil pOluruvaa
kaanaga maamaduvil kaaLiyan uchchiyilE
thooya nadam payilum sundhara en siRuvaa!
thunga madhakariyin kombu paRiththavanE!
aayamaRindhu poruvaan ethirvandhamallai
andharamindRi azhiththaadiya thaaLiNaiyaay!
aaya! enakku orukaal aaduga senkeerai
aayar kaLpOrERE! aaduga aadugavE.
(1-5-6) – *Varali – Rupakam*

Oh, you of the *kaya*-flower hue! Oh, one who resembles a dark cloud! Oh, one who danced so elegantly on the hood of Kaaliya in the huge pond in the forest! Oh, my child! You are the one who broke the tusk of a mighty, raging elephant! You are the one who skillfully attacked the wrestlers who confronted you and vanquished them! Come now, dance once for my sake! Oh, bull among *gopalas*, dance, dance, won't you!

ii. paalodu neythayir oN saandhodu saNbagamum
pangayam nalla karuppooramum naaRivara

kOla naRum pavaLa chendhuvar vaayinidai
kOmaLa veLLimuLaippOl sila pallilaga
neela niRaththazhagaar aimpadaiyin naduvE
nin kani vaayamudham itRumuRindhu vizha
ElumaRaiporuLE! aaduga senkeerai
Ezhulagum udaiyaay! aaduga aadugavE
(1-5-9) – *Malayamarutham – Rupakam*

With the fragrance of milk, ghee, curd, fine sandal, *champaka*, lotus and select camphor wafting from you, with a few teeth glistening like silver between your beautiful, coral red lips, you lie like a dark jewel in the midst of your five weapons. I can see milk oozing out of the corners of your tender mouth. Oh essence of the hoary Vedas, dance! Lord of the seven worlds, dance, dance won't you!

i. senkamala kazhalil sitRidhazhpOl viralil
sEr thigazh aazhigaLum kiNkiNiyum araiyil
thangiya ponvadamum thaaLa nanmaadhuLaiyin
poovodu ponmaNiyum mOdhiramum kiRiyum
mangala aimpadaiyum thOlvaLaiyum kuzhaiyum
makaramum vaaLikaLum chuttiyum oththilaga

engaL kudikkarasE! aaduga senkeerai
Ezhulagum udaiyaay! aaduga aadugavE.
(1-5-10) – *Sriranjini– Rupakam*

On your crimson, lotus feet, on your little, petal like fingers are conches and bells; encircling your waist is the gold thread strung with pomegranate flowers and gold beads; you are decorated with rings and garments and the auspicious five weapons, armlets, crocodile-shaped ear studs and *thilakam.* O king of our race! Dance! Oh Lord of the seven worlds, dance, dance, won't you!

VIII] Maanikkakkingini , etc. (5 min, 50 secs)

i. maaNikka kiNkiNiyaarppa marunginmEl
aaNiponnaal seytha aayponnudai maNi
pENi pavaLavaay muththilanga paNdu-
kaaNikoNda kaigaLaal chappaaNi
karunkuzhal kuttanE! chappaaNi.
(1-6-1) *Hamsadhvani - Tisram*

With the rubies tinkling in the gold chain made of lustrous gold decorating your waist, with pearls in your cherished mouth sparkling, clap with the hands that

received alms of land in the distant past. Oh little one with dark curls, clap your hands!

i. ponnarai naaNodu maaNikkak kiNkiNi
thannaraiyaada thanichutti thaazhndhaada
ennaraimElninRizhindh-uNGgaL aayar tham
mannaraimEl kottaay chappaaNi
maayavanE! kottaay chappaaNi.
(1-6-2) – *Hamsadhvani – Tisram*

With rubies tinkling and bouncing on the gold thread around your waist, with the *chutti* on your forehead waving to and fro, come, climb on to my lap and clap on the laps of your favourite *gopis*. Oh my trickster, clap your hands!

i. panmaNi muthin pavaLam pathiththanna
enmaNi vaNNan! ilaNGgupotREdhinmEl
ninmaNivaay muththilanga ninnammaithan
ammaNimEl kottaay chappaaNi
aazhiyankaiyanE! chappaaNi.
(1-6-3) – *Hamsadhvani – Tisram*

Oh, Manivanna, decorated with gems galore, pearls and beautiful corals! With the lustrous pearls in your glistening mouth shining more radiantly than your ornaments, come to your mother, clap your hands on her. Oh, holder of the discus, clap.

i. thoo nilaa mutRaththE pOndhu viLaiyaada
vaanilaa ambulee! chandhiraa! vaavendRu
neenilaa ninpugazhaa nindRaayar tham
kOnilaava kottaay chappaaNi
kudandhai kidandhaanE! chappaaNi.
(1-6-4) – *Hamsadhvani – Tisram*

In the luminescent courtyard, to play ball with you, "Come, O *nila, ambuli, chandira*," you call the moon. The cowherds gather to gaze at you and sing your praises. To make them happy, clap your hands. Oh Lord who presides over Kudandhai [Kumbakonam], clap!

IX] Kannarkudam , etc. (5 min, 50 secs)

i kannarkudam thiRandhaal oththooRi kaNakaNa sirithu vandhu
munvandhu nindRu muththam tharum en muhilvaNNan thirumaarvan
thannai petRERku than vaayamudham thandhu ennai thaLirpikkindRaan
thannetRu maatRalar thalaigaLmeedhE thaLar nadai nadavaanO (1-7-4) *Atana- Adi*

With saliva escaping his open mouth along with tinkling laughter, he comes, draws near, stops and gives a kiss. My cloud-hued Lord who shelters Lakshmi in his heart gave his ambrosial mouth to his mother and sent me into an ecstatic state. He has to vanquish those who oppose him. Won't he begin taking baby steps?

ii. orukaalil shangu orukaalil chakkaram uLLadi poRithamaindha
irukaalum koNdangangu ezhudhinaaRpOl ilachinai pada nadandhu
perugaa nindRa inba veLLaththin mEl pinnaiyum

peythu peythu
karukaar kadal vaNNan kaamar thaathai thaLar nadai
nadavaanO (1-7-6) -*Tilang, Adi*

On one foot is emblazoned the conch and on the other the discus. As he walks, both his feet leave imprints all along the path. I am drowning in an ocean of happiness that continues to swell. The pitch dark sea complexioned one, the father of Kama, won't he begin taking baby steps?

iii. veNpuzhudhimEl peythu koNdaLaindhadhOr
vEzhathin karunkandRupOl
theNpuzhudhiyaadi thirivikraman siRupugar
padaviyarthu
oNpOdhalar kamala chiRukaal uRaithondRum
nOvaamE
thaNpOdhu koNda thavisin meedhE thaLar nadai
nadavaanO (1-7-9) *Hamsanandi- Adi*

Like a black baby elephant that is covered in a film of white dust from having played around in muck, Trivikrama is covered with a light coating of dust from having established his sovereignty with three small steps.

Won't he put his little, lotus feet, on this path made cool by fresh blossoming flowers that won't hurt him? Won't he begin taking baby steps?

X] Ponniyarkingini , etc. (6 min, 10 secs)

i. ponniyarkiNkiNi chutti puRankatti
thanniyal Osai chalanchalanendRida
minniyal mEham viraindhethir vandhaaRpOl
ennidai kOttaraa achchOachchO
emperumaan vaaraa achchOachchO
(1-8-1) – *Senchuruti – Adi*

With the sound of little gold bells and the *chutti* hanging on one side, with all sorts of sounds that ornaments tend to make, like a lightning in a cloud you appear suddenly before me. Come, sit on my waist and cling to me. Come my Lord, come and hug me.

ii. senkamala poovil thEnuNNum vaNdEpOl
pangigaL vandhunpavaLavaay moypa
sanguvil vaaLthaNdu sakkaram Endhiya

aNGgaigaLaalE vandhu achchOachchO
aarathazhuvaai vandhu achchOachchO.
(1-8-2) – *Punnagavarali– Adi*

Like bees feeding on honey inside red lotus flowers, your forelocks crowd around your coral lips. With the hands that held the conch, the bow, the sword, the mace, the discus, come and cling to me. Come, embrace me tightly, hug me.

iii. panjavar thoodhanaay bhaaratham kaiseythu
nanjyumizh naagam kidandha nar poygaikku
anjappaNathin mEl paayndhittaruL seytha
anjana vaNNanE! achchOachchO
aayar perumaanE! achchOachchO.
(1-8-3) – *Yaman– Adi*

As an emissary of the five you manoeuvred the battle of Bhaarata. You, who entered the beautiful waters, the home of the venomous serpent whom you blessed by dancing on his hood, oh dark-hued one, come and cling to me. Oh Lord of the cowherds, come and hug me.

iv. mikka perumpugazh maavali vELviyil
thakkadhidhandRendRu dhaanam vilakkiya
sukkiran kaNNai thurumbaal kiLaRiya
chakkara kaiyanE! achchOachchO
sangamidathaanE! achchOachchO.
(1-8-7) – *Nadanamakriya – Adi*

In the great, well renowned Mahabali's *yagna*, oh holder of the discus, who poked, with a blade of grass, the eye of Shukra who described the offering as "Unacceptable," come and cling to me. Oh bearer of the conch, come and hug me.

v. thunniya pEriruL soozhndhulagaimooda
manniya naanmaRai mutRum maRaindhida
pin ivvulaginil pEriruL neenga andRu-
annamadhaanaanE! achchOachchO
arumaRai thandhaanE! achchOachchO.
(1-8-10) – *Sindhu Bhairavi – Adi*

When an impenetrable and immense darkness encircled and obscured the world, when all the four immortal Vedas disappeared from view, in those days of yore, to

remove the terrible darkness he took the form of a swan. Come, cling to me, oh you who retrieved the incomparable Vedas, come and hug me.

XI] Vattu naduve , etc. (4 min, 05 secs)

i. vattu naduvE vaLargindRa maaNikka-
mottununaiyil muLaikindRa muththEpOl
sottushcottenna thuLikka thuLikka en-
kuttanvandhennai puRam pulguvaan
gOvindhan ennai puRam pulguvaan.
(1-9-1) – *Nata Kuranji – Rupakam*

(Unexpectedly) Like a pearl drop appearing at the tip of a blooming ruby in the middle of a pond, (skipping and prancing) like droplets of water that drip and scatter, my little one comes and clambers on to my back. Oh, Govinda comes and clambers on to my back!

ii. kingiNi katti kiRigatti kaiyinil
kangaNamittu kazhuthilthodar katti
than kaNaththaalE sadhiraanadandhu vandhu

en kaNNan ennai puRam pulguvaan
empiraan ennai puRam pulguvaan.
(1-9-2) – *Nata Kuranji – Rupakam*

With tinkling anklets and waist belt and bracelets on his hands and chains round his neck, for a second, suddenly he comes upon me and clambers on to my back. Oh, my dear lord clambers on to my back.

iii. poththavuralai kavizhthadhanmElERi
thiththiththapaalum thadaavinilveNNaiyum
meththaththiruvayiRaara vizhungiya
aththanvandhennai puRampulguvaan
aazhiyaan ennai puRampulguvaan.
(1-9-7) – *Nata Kuranji – Rupakam*

After overturning the old grinding stone and getting up on it, and having his fill of sweet milk and pots of butter, my Lord comes from behind and clambers on to my back! The holder of the discus comes and clambers on to my back.

iv. mooththavai kaaNa mudhu maNaRkundRERi
koothuvandhaadi kuzhalaal isaipaadi
vaayththa maRaiyOr vaNanga imaiyavar
Eththavandhennai puRampulguvaan
empiraan ennai puRampulguvaan.
(1-9-8) – *Nata Kuranji – Rupakam*

So that the elders could see, ascending a sand mound, he dances happily and plays on his flute! With the learned sages bowing to him and the celestial beings singing his praise, he comes from behind and clambers onto my back! My Lord comes and clambers to my back!

XII] Kaayu Neer, etc. (4 min, 06 secs) [

i. kaayu neer pukku kadambERi
kaaLiyan theeya paNathil silambaarkka paayndhaadi
vEyin kuzhaloodhi vithaganaay n^indRa
aayanvandhu appoochi kaattugindRaan
ammanE! appoochi kaattugindRaan.
(2-1-3) – *Kapi – Viruttam*

He entered the scalding waters, climbed on to the hood of the wicked Kaliya, jumped about and danced, till his anklets thundered. That player of the flute, that magician, that cowherd comes and plays hide and seek with me. Oh my lady, he plays hide and seek!

ii. iruttil piRandhupOy Ezhai vallaayar
maruttaithavirppiththu van kanjanmaaLap-
puratti annaaL eNGgaL poompattu koNda
arattan vandhu appoochi kaattukindRaan
ammanE! vandhu appoochchi kaattukinRaan.
(2-1-4) – *Kapi – Viruttam*

He who was born in the dark, who, unmindful of the entreaties of the humble, hard-working cowherds, took on the evil Kamsa and vanquished him, who, once took away our silk garments – that prattler comes and plays hide and seek with me! Oh, my lady! He comes and plays hide and seek!

iii. dhaththu koNdaaLkolO? thaanE petRaaL kolO?
chitha manaiyaaL asOthai iLaNYchiNGgam
kothaar karunuzhal gOpaala kOLari

aththan vandhu-appoochi kaattugindRaan
ammanE! appoochchi kaattukinRaan.
(2-1-7) – *Lathangi – Viruttam*

Did she get him in adoption? Did she herself give birth to him? That virtuous housewife, Yashoda and her lion cub! That curly, dark-haired asset of the gopalas, that lord comes and plays hide and seek with me. Oh my lady! He comes and plays hide and seek!

iv. paadhaka mudhalai vaayppatta kaLiRu
kadhaRik kaikooppi en kaNNaa! kaNNaa! venna
udhava puLLoorndh ang uRuthuyar theertha
adhakan vandhu appoochi kaattugindRaan
ammanE! appoochchi kaattugindRaan
(2-1-9) – *Lathangi – Viruttam*

When the elephant whose leg was caught in the wicked crocodile's mouth prayed to him, calling out, "Kanna! Kanna!" he came mounted on Garuda and put an end to his devotee's distress. That savior has come to play hide and seek with me. Oh my lady he comes to play hide and seek with me!

XIII] Vaiththa Neyyum , etc. (5 min, 41 secs)

i. vaitha neyyum kaayndha paalum vadithayirum naRu veNNaiyum
iththanaiyum petRaRiyEn empiraan! nee piRandha pinnai
eththanaiyum seyyapetRaay Edhum seyyEn kadham padaadhE
muthaNaiya muRuval seythu mookuRinji mulai uNaayE

(2-2-2) – *Sahana – Mishrachapu*

Heated ghee, boiled milk, beaten curds, fragrant butter – none of these do I remember getting my hands on after your birth. Everything is done only for you, so don't worry, I won't do anything to you. Just smile like a string of pearls and let me cuddle you and nurse you at my breast.

ii. minnanaiya nuNNidaiyaar virikuzhalmEl nuzhaindha vaNdu
innisaikkum villiputhoor inidhamarndhaay!

unnaikaNdaar
enna nOnbu nOtRaaLkolO ivanaipetRa vayiRudaiyaaL
ennum vaarthai eydhuviththa irudeekEshaa!
mulaiyuNaayE.

(2-2-6) – *Sahana – Mishrachapu*

Bees hum sweetly in the flowing tresses of the glowing, slim-waisted women of Villiputtur where you are happily settled. Those who have seen you exclaim: "What penance might she have done, she who bore him in her womb!" Oh, Hrishikesha, who made them say these words! Come and feed at my breast!

ii. angamala pOdhaththil aNikoL muththam sindhinaaR pOl
senkamala muham viyarppa theemai seydhu
immuRRaththoodE
aNGgamellaam puzhudhiyaaha aLaiya vENdaa
amma! vimma
angamararkamudhaLitha amarar kOvE!
mulaiyuNaayE

(2-2-9) – *Sahana, Mishra chapu*

Playing in the mud, getting yourself wet, with perspiration running down your red-lotus face! My dear, stop being naughty and messing about in the courtyard, and getting covered with dust! Oh lord of the immortal beings! Once you fed nectar to the gods. Now come and feed at my breast!

iii. OdaOda kinkiNigaL olikkum Osai paaNiyaalE
paadipaadi varugindRaayai padman^aaban
endRirundhEn
aadiyaadi asaindhasaindhittu adhanukEtRa
kooththaiyaadi
OdiYOdi pOyvidaadhE uthamaa! neemulai uNaayE
(2-2-10) – *Sahana – Mishrachapu*

When you run, the bells on your feet tinkle. Hearing the sound, I thought, "Padmanabha is humming and coming." Now, don't come dancing and sashaying like a pretender, only to run and get away. Oh noble one! Come, and feed at my breast.

XIV] Vaiyamellam peRum , etc. (7 min, 13 secs)

i. vaiyamellaam peRum vaarkadal vaazhum
makarakuzhai koNduvaithen
veyyavE kaadhil thiriyiduvan
nee vENdiyadhellaam tharuvan
uyya ivvaayar kulathinil thOndRiya
oN sudar aayar kozhundhE
maiyanmai seithiLa aaychchiyar uLLaththu
maadhavanE! ingE vaaraay. (2-3-3) – *Behag*

I have got you an ornament for your ear – it is the crocodile that lives in the largest ocean in the world! I will keep the wick in your ears to cool it down. I'll give you all that you ask for. Oh radiant heir of the cowherd clan, born in their midst to uplift them, oh Madhava, who mesmerizes the gopis and lives in their hearts! Come here, won't you?

ii. kaNNai kuLira kalandheNGgum nOkki
kadi kamazh poonkuzhalaargaL
eNNaththuL endRum irundhu
thithikkum perumaanE! eNGgaL amudhE

uNNak kanikaL tharuvan
kadippu ondRum nOvaamE kaadhukkiduvan
paNNai kizhiya chagadam udhaiththitta
padmanaabaa! ingE vaaraay.

(2-3-11) – *Kharaharapriya*

Oh sweet lord, our ambrosia, who looks everywhere and feasts his eye on everything, you are forever in the thoughts of the women bedecked with fragrant flowers. I'll give you fruits to eat. I'll decorate you with these earrings without causing the slightest pain. Oh, one who kicked and tore apart Shakatasura! Padmanabha! Come here, won't you?

iii. veNNaiyaLaindha kuNungum* viLaiyaadu
puzhudhiyum koNdu*
thiNNena ivviraa unnai* thEythu kidakka naanottEn*
eNNai puLippazham koNdu* ingu eththanai pOdhum
irundhEn*
naNNalariya piraanE!* naaraNaa! neeraada vaaraay.

(2-4-1) – *Kedaram – Tisram*

Till you are cleaned of the smell of butter and all the dust from your games I am not going to let you sleep tonight.

How long have I been waiting for you here, with oil and tamarind in hand! Oh, dear lord who is beyond conception, Narayana, come and have a bath, won't you?

iv. kandRinai vaalOlai katti kanihaL udhira eRindhu
pin thodarndhOdi Oru paambai pidithukoNdaattinaay pOlum
nin thiRathEn allEn nambee! nee piRandha thiru nalnaaL
nandRu nee neeraada vENdum naaraNaa! OdaadhE vaaraay

(2-4-8) – *Kedaram – Tisram*

It seems you tied a frond to a calf's tail, scattered the fruits and ran behind them, then caught a snake and whirled it around! I just don't understand your doings my child! It is the auspicious day of your birth; you must bathe well. Narayana! Don't run! come here!

v. pooNithozhuvinil pukku puzhudhi aLaindha
ponmEni
kaaNa peridhum uhappan aagilum kaNdaar
pazhippar
naaN eththanaiyum ilaadhaay! nappinnai kaaNil
sirikkum
maaNikkamE! enmaNiyE! manjanamaada nee
vaaraay

(2-4-9) – Kedaram – Tisram

It gives me pleasure to come into the cowshed and see your body glistening with dust. But what will people say! Oh, you don't have any shame! Nappinnai will laugh to see you like this! Oh my ruby! My gem! Come and have a bath, won't you?

PERIAZHWAR THIRUVADIGALE SHARANAM

Sangita Kalanidhi Smt. R Vedavalli

Sangita Kalanidhi Smt. R Vedavalli is an acclaimed Classical Carnatic musician, musicologist and a leading vocalist. Born at Mannargudi, a small town in Tanjavur District, she had her initial training under MaduraiSrirangam Iyengar. Later she came under the tutelage of Sangita Kalanidhi Mudicondan Venkatarama Iyer. She received specialized training in Padams and Javalis from the renowned musician T Mukta.

As a performer, Smt.Vedavalli has enthralled audiences in India and abroad for over five decades. She has shared her wealth of musical knowledge with many students by teaching at various institutions and at her home in the Gurukula tradition.

In recognition of her contribution to Carnatic music Smt. Vedavalli has received many awards and titles – *Sangita Kalanidhi* from the Music Academy, Chennai, *Gayaka Kalanidhi* from Srimad Andavan Swami, Srirangam,*Kalaimamani* from the Tamil Nadu Government, *Sangeet Natak Akademy* award and Emeritus Fellowship from the Government of India.

Smt. R Vedavalli is one of the few to set to music the divine Pasurams of the *Nalayira Divya Prabandham* and feature them regularly in her concerts. She has also trained many of her students in singing these pasurams.

About Sri Tirunarayana Trust

Sri Tirunarayana Trust is a public charitable trust conceived to honour the memory of *Tiruvaimozhi Acharya Purusha* Prof. V T Tirunarayana Iyengar (1903-1995).VTT, as Tirunarayana Iyengar was popularly known, was a Professor of Sanskrit at the University of Mysore, a renowned scholar of the *Srivaishnava* school of thought, and an acclaimed expert in Indian Philosophy. Much of his life was spent in sharing his vast knowledge in these fields with the many eager students of all ages who sought him out.

To foster a love and understanding of the subjects that were close to VTT's heart and to ensure that the knowledge of the ages are nurtured for posterity, Sri Trunarayana Trust has been regularly organizing, since January 2000, lectures, seminars and cultural programmes by renowned scholars and reputed artistes. So far more than 400 programmes have been held.

Carnatic music CDs of verses from the *Nalayira Divya Prabandham* are being brought out by the Trust and are available for purchase at the Trust address.

The Trust has sponsored a 26 part series '*Samskruta Kavya Sangita*' on the *Amruthavarshini* FM Channel of All India Radio, Bangalore.